

Piano Solos for the Young Pianist.



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KUNKEL BROTHERS,
THE ARTISTIC MUSIC PUBLISHERS OF AMERICA,
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FAUST

3

(Gounod)

Carl Sidus Op. 129.

Tempo di Marcia ♩ — 112.

Soldiers chorus.

Ped

Pod

Pod

Ped

Po

36

Ped

But

Pod

22

Pro

Ped

Ped.

And

11

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

616 - 3

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4 *Andante* - 108.

4 Andante ♩ = 108.

The first system of the musical score for 'Andante' (♩ = 108). It features a piano (p) dynamic. The right hand plays a melody with various ornaments (accents, staccato, etc.) and fingerings (1, 2, 3, 4, 5). The left hand plays a complex accompaniment with many sixteenth and thirty-second notes, also featuring ornaments and fingerings. Pedal markings (Ped.) are present at the beginning and end of the system, with a '2' under the first one and a '3' under the last one.

The musical score is for a piano accompaniment of a waltz. It features a melody line on a single staff with a treble clef and a bass line on a single staff with a bass clef. The melody line includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and slurs. The bass line consists of chords, many of which are marked with 'Ped.' (pedal) and 'Brd.' (bracket). The score is written in a style typical of early 20th-century musical notation.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked "Ped." and "Ped." with a double bar line. The vocal melody is marked "Ped." and "Ped." with a double bar line. The piano accompaniment is marked "Ped." and "Ped." with a double bar line. The score is written on a grand staff with a treble and bass clef. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked "Ped." and "Ped." with a double bar line. The vocal melody is marked "Ped." and "Ped." with a double bar line. The piano accompaniment is marked "Ped." and "Ped." with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of five measures. The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The fifth measure has a piano (p) dynamic marking. The score is written on a grand staff with a treble and bass clef. The piano part is written in the bass clef, and the voice part is written in the treble clef. The piano part features a series of chords and single notes, while the voice part features a melody with lyrics. The lyrics are "The Rose Tree" and "The Rose Tree".

Movement de Valse. ♩ - 88.

Movement de Valse. $\text{♩} = 88$.

The musical score is for a waltz movement in 3/4 time, marked *mf* (mezzo-forte). The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The melody features a series of eighth and sixteenth notes, with some rests. The bass line consists of a steady eighth-note accompaniment. The score is marked with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has a treble clef and a bass clef. The piano part starts with a whole note chord of B-flat and D, followed by a half note chord of B-flat and D, and then a quarter note chord of B-flat and D. The voice part starts with a whole note chord of B-flat and D, followed by a half note chord of B-flat and D, and then a quarter note chord of B-flat and D. The second system has a treble clef and a bass clef. The piano part starts with a whole note chord of B-flat and D, followed by a half note chord of B-flat and D, and then a quarter note chord of B-flat and D. The voice part starts with a whole note chord of B-flat and D, followed by a half note chord of B-flat and D, and then a quarter note chord of B-flat and D. The score ends with a double bar line and a repeat sign.



CHOICE COMPOSITIONS OF
CHARLES AND JACOB KUNKEL.

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

PIANO SOLOS

- [illegible]

- 3 Philomel Polka 0
Spirightly & fascinating polka. Great favorite of
polka. Good teaching piece and study for style.
- 3 Shakespeare March 3
A lively march, generally favorite. Good ova-
ture study.
- 3 Southern Jollification—Plantation Scene. 6
An unusually characteristic piece.
The music is a happy, bright, brilliant affair of day
of cotton picking in the fields. Ucte Joshua leads all
with his famous song. "I'm a Happy Little Nig-
ger," is spontaneously taken up by the crowd
"Hallelujah." Then follow the "arrastee" (Irish
step) and the "chop chop" (the "chop chop" is
and tripping the light fantastic) to the pride of
their own proud waltz. The enthusiasm is reaching,
and the music is grand and full of interest, and
with purely unimpaired effectiveness. Special teaching
piece.
- Read what St. Louis Post-Dispatch says of it:

Read what the St. Louis *Post-Dispatch* says of it:

A REMARKABLE LIST.

A REMARKABLE HIT.

Mr. Charles Kunkle's "Southern Jollification," Plantation house, which F. S. Gilmore presented to the public in his first performance, has been everywhere in favor at once, and its performance nightly entertained all. No sooner did Gilmore strike up this new and original melody than the old melody in motion, and smiles of happiness beamed from joy. As Gilmore proceeds it the highest hit he has made in ten years with his orchestra. It played last night, the closing day of the Exposition, for the twenty-second time—a remarkable showing. Mr. Kunkle's plans for the future are to give a new and original melody, while not at all different, and promises to find his way to every household having a piano.

4 Snowdrops—Waltz

- Snowdrops—Waltz.** A popular author, Very brilliant and effective. Great favorite and good teaching piece.
- Sparkling Dew—Caprice.**
- An unusually interesting salon composition. Very effective. Good example of musical form, style and phrasing. Excellently popular with pupils. Considerable interest.
- Storm (see Alpine Storm)**
- 2
- Sunshower—Caprice.**
- A very effective and beautiful piece. Fine practice in rapid and syncopated rhythm. Comparison pieces to "Titanic," "The Boat Song," "Rainy Day." By living! Excellent teaching piece.
- Tales of the East—Romance.**
- Very written refined and melodious. Introducing the most famous music of Russia and Slavians.
- True Ariary (see True Herzog)**
- sur Thèmes de Tschack**
- One of the most elegant, fascinating and melo-dious pieces known. Excellent example of style and phrasing. Magnificent teaching piece.
- Valse d'Amour.**
- Very graceful, effective and melodious. Admirable example of style and phrasing. Excellent teaching piece.
- Vivitation Concert Bells.**
- A great favorite. Solidified practice for style. Good example of style and phrasing.
- Vive La République—Grand Fantaisie.**
- Edition of Concert — and "Mourir pour la Patrie."
- A wonderful concert piece. Replete with extraordinary piano effects. Popular with musicians and composers. Excellent.
- Vive La République—Grand Fantaisie.**
- Edition of Concert — and "Mourir pour la Patrie."
- This edition includes the grand effects of the concert edition, simplifying much as required for teaching purposes. Very original and instructive.
- Waterspires—Polka.**
- Very effective. Nothing more beautiful for the guitar than this waterspire polka. Excellent example of technique and style. Very original piano effect. Invaluable for teaching.
- Zephyr and the Brook, The.**
- A magnificent work and very effective. Great study for children. Excellent example of musical message. Popular with pianists. Fine teaching piece.

PIANO DUETS

- | | | |
|---|---|------|
| 4 | Alpine Storm, op. 105 | 1 50 |
| | Magnificent exhibition piece. Immensely effective. Unusually popular with pupils. See solo for full details of description. | |
| 5 | Albanbura, Moorish Dance | 1 00 |
| | Very brilliant and captivating. Admirable practice in time. See solo for description. | |
| 6 | Don't Blush—Polka | 1 00 |
| | A bright and brilliant polka. Very effective. Good practice. | |
| 7 | Ells's Eyes—Polka | 1 00 |
| | A bright, cheerful and sparkling polka. Splendid practice for style and time. | |
| 8 | Germins' Triumphant March | 1 25 |
| | An effective study of this widely popular march. See solo for full details of description. | |

- [illegible]

SONGS.

- 1 Better Apart (Lieber Allein). E. and G. —
 A song of special merit, refined and artistic. A
 beautiful and expressive melody. An unusually good
 teaching number.
- 2 Cuckoo, Tick-Tack—Ballad. G. and E. —
 An exhibition song, sung with great success by
 Christiana. The cuckoo, who is here taken as a solo
 singer, is very lively and charmingly and immensely
 effective. The song is so simple that it can be upon
 receipt of the score for mailing.
- 3 Home, Home—Liedchen. Liebchen, komm
 Heim. R. and G. —
 A very suitable and charming song; sure to capti-
 vate the attention of the children. A splendid song
 for young singers.
- 4 I Love Thee True (Ich hab' Dich Liebt).
 E. and G. —
- 4 More (Mehr). E. and G. —
- 5 On The Ice (Auf dem Eise). Grand
 Waltz. E. and G. —
- 6 On the Ocean (Auf dem Meere)—Bass
 Solo. E. and G. — Das Geheer-
 der Kaiserin. Sacred Solo. R. and G. —
- 7 Rainy Day, The (Der Regentag). R. and G. —
- 8 Sleep, Baby, Sleep (Mein Liebling, Schlaf).
 E. and G. —
- 9 Singing (Nicht verstummt). E. and G. —
- 9 Three Fishers—Ballad. R. and G. —
 Every male or baritone should have a copy.
- 10 Two Young for Love (Zu Jung zur Lieb).
 E. and G. —
- 11 A daisy and capitalizing song, full of charming
 melody. No capitalizing. The song is made for par-
 lor or concert.
- 12 Yes or No, or the Rose of Pate (Lieschenzueher)
 Yes or No Song. R. and G. —
- 13 One of these waltz songs goes written. Every singer
 should have a copy. The melody and the beautiful
 tone cannot be surpassed. Orchestral arrange-
 ment.

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